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# MACK SENNETT



Paramount—Mack Sennett Comedies



VOLUME 2. NO. 3

MONDAY, MAY 15, 1926

FIVE CENTS A COPY  
ONE DOLLAR A YEAR

## "Gingham Girl" Brings Her Duck And Takes Gay Whirl in Exclusive Social Circles in the Near Future



Bevan the Butler wields the bat. Eva Thatcher stops it though that isn't what she intended to do. Baldy Belmont and Isabelle Keep hope their Ma will live to see Baldy wedded to the Gingham Girl and daughter united to fickle Billy Armstrong.

### THE GINGHAM GIRL

Cast of Characters

Louise Fazenda.....A Poor Relation  
Bert Roach.....Her Father  
Eva Thatcher.....Her City Aunt  
"Baldy" Belmont.....A Scheming Son  
Isabelle Keep.....His Sister  
Billy Armstrong.....A Fortune Hunter  
Billy Bevan.....A Human Butler  
Director, James Davis

Supervised by MACK SENNETT

At the climax of an elaborate reception given by Eva Thatcher in honor of the approaching marriage of her daughter (Isabelle Keep) to Armstrong, there arrives Louise, the country cousin. She comes fresh from the farm with her trained duck

under her arm. As an immediate result of the duck's unfamiliarity with the usages of polite society, Louise is banished to the kitchen. The bridegroom, belated, arrives pompously, effecting his entrance on the voluminous train of Thatcher. Louise emerges from the kitchen with a tray of tea. She recognizes the fortune hunter as a boarder that still owes her father a bill. Armstrong denies he has ever flirted with the coy Louise and has no recollection of the neglected board bill, either. Bevan the butler tries to console the slighted Louise and they set a picnic in the kitchen. The wedding preliminaries proceed upstairs. A letter meantime arrives from Louise's father, stating that oil

has been struck on her property, making her fabulously rich. The Aunt intercepts the letter, changes her tactics towards Louise, dresses her in costly garments and tells Belmont about Louise's good fortune. Belmont proposes to Louise and is accepted. A double wedding impends—Armstrong vs. Isabelle and Belmont vs. Louise, is the way the "card" stands, until Bevan arrives to claim Louise. After a wild chase he and Belmont mix in a fight. Meanwhile Armstrong finds the letter telling of the luck of Louise, and immediately he too proposes, ordering the minister to perform the ceremony. Bevan, thrown out of the house, forges a letter saying that the message about the oil is a hoax. He

signs the name of Louise's father, and sends it to Armstrong who reads it just as Belmont is demanding an explanation of the switch in bridegrooms. Louise, ignorant of the letters and of her own fortune, is ordered off the premises by her Aunt who has also read the forged letter and believes it. Armstrong is restored to the arms of Isabelle. Louise's father arrives in pomp and a Ford limousine. He inquires for his daughter, revealing proof of her wealth. This breaks up the Armstrong-Keep romance once more and all set out in a frantic chase for Louise and the butler, but they do not overtake them until after the minister has made them man and wife.

# 'Home Never Like This,' Louise and Duck Agree



Upper Picture: Left to right in foreground, Louise Fazenda, Isabelle Keep and Belmont.

Lower Picture (left to right) Billy Bevan, Eva Thatcher, Baldy and Isabelle Keep.

## "Rube" Is Always Good For a Laugh

The comedy possibilities of "rustic innocence" surrounded by city folk and fashion are never entirely explored. Always there is something new to show or say and the type of "Rube" is familiar to all lands and people. Even in Australia they call 'em "Hayseeds," and Cincinnati, you remember, has been chided for twenty centuries or so, on account of his boots that still had milk-stains on them when he took his seat in the Senate.

Mack Sennett has found some new angles in the awkwardness of a country belle landed plump in a swell social function. He has projected them in "The Gingham Girl," and has given them to Louise Fazenda to carry out to a comedy climax in his latest two-reel comedy mix-up.

"The Gingham Girl" is booked for release April 18.

A novelty in the hilarity which always follows the entrance of Louise Fazenda on any film scene will, in "The Gingham Girl," be provided by a pet duck which reveals an intel-

## Speedy Comedies For Reo Builders

Mack Sennett has been declared the official comedy purveyor to the Reo Motor Car Company; at least the declaration is implied in that organization's recent issue of "The Reo Spirit" which is the company's official organ circulating among its thousands of employees throughout the United States.

"We are now using Sennett Comedies to entertain our employees," writes Arthur A. Sinclair, Social Director of the great motor car institution at Lansing, Michigan, where a fine and beautifully appointed projection room has been fitted up for the company's theater and where hereafter "the cares that infest the

ligence that soars high above that of all geese and most all other ducks. This is a fact that is amply proven when the duck encounters a punch bowl, loaded, on the mahogany center-table around which the fashionable guests spend a suspiciously long time and from which they and Miss Quack retire with difficulty.

## Only Trainer May Feed Teddy

Teddy, the wonderful Mack Sennett comedy dog, does so many wonderful feats as an actor that he must be kept in perfect training. Everyone at the studio loves the big dog and all would like to feed him. So one of the positive rules is that Teddy must NOT be fed, except by his trainer.

The animal actors used in the Mack Sennett comedies require as much care and attention as a stage full of Metropolitan Grand Opera stars. If Pepper, the smartest cat in the world, is petted too much, Teddy, the smartest dog in the world, goes into the sulks. If the bear is fed too much candy, the studio monkey gets peevish. Oh! these temperamental actors!

day will fold up their tents like the Arabs" and be laughed away in the presence of Sennett comedy masterpieces in miniature.

They have to move fast, these comedy plots, to sustain the interest and attention of Reo employees—that's why they picked Sennett's.

## Well, Mary's An Heiress

A telegram came to the Sennett studio the other day which put one of the little bathing girls in the heiress class. The telegram said with simple brevity, "Oh!"

It meant that, a little Texas ranch left her by her adoring grandfather had done its duty nobly. The screen name of the new little heiress is "Mary Lee."

She says she doesn't hardly think her family would like to have her real name used in motion pictures; so proposals of marriage will be examined in the order of their arrival by "Miss Lee" who is a very charming and winsome little miss.

Marie Prevost, a native of Montreal, is regarded by motion picture students as another evidence of Mack Sennett's ability to pick winners. She is rapidly forging to the front as an artist of rare talents.

Kalla Pasha as a sort of Julian Eltinge will flourish in skirts in "Fresh From the City" soon to be released. As an expression of fabulous comedy, this ex-wrestler in petticoats is a scream.

## NOTICE TO EXHIBITORS

Fifty different poses of Mack Sennett Bathing Girls and Comedians have been selected from more than 800 plates for distribution to Exhibitors. These are all copyrighted photographs, printed from the original negatives and were taken at picturesque locations along the Pacific Coast. They are very beautiful pictures and may be had at the following rates:

Set of 10 (assorted) 8x10 size	\$2.00
Set of 25 (assorted) 8x10 size	4.00
Set of 50 (assorted) 8x10 size	7.50

Full information concerning these new lobby sets may be had on application to the

LOBBY DEPARTMENT, MACK SENNETT STUDIO



# Heroine's Pet Duck Takes to the 'Flowing Bowl'



Left to right in foreground, Isabelle Keep, Billy Bevan, Louise Fazenda and Eva Thatcher.



By Charlie Murray

A burglar is a sneak.  
 \* \* \*  
 Everybody has a birthday except  
 an old-maid.  
 \* \* \*  
 England is battling a thousand in  
 the League of Nations.  
 \* \* \*  
 I hope the crook that visited me  
 will have to live in Russia.  
 \* \* \*  
 Never compare a one-dollar watch  
 with a fifty-dollar clock.  
 \* \* \*  
 There are other places to trim a  
 man besides a barber shop.  
 \* \* \*  
 Permit your employer to earn as  
 much as he can—you'll be surer to  
 get yours.  
 \* \* \*  
 If some people had their clothes  
 made to fit their dispositions they'd  
 never get into 'em.

## NEW MACK SENNETT COMEDY RELEASES

Current Attractions  
**"GEE WHIZ" APRIL 4**  
**"THE GINGHAM GIRL"**  
**APRIL 18**  
 Future Releases  
**"FRESH FROM THE CITY"**  
**"BY GOLLY!"**  
**"LET 'ER GO!"**

## Censorship for the Censor

Motion picture producers and exhibitors are not alarmed at the thought of censorship, but they want the public to do the censoring—and there isn't any other kind so effective, immediate and final.

It is undesirable that a crowd of self-appointed, "holier-than-thou" meddlers should wield so powerful a weapon as the censorship club.

The motion picture is closely related to the press in the immediacy of its appeal, in its timeliness and "circulation."

Any censorship plan that cramps picture producers will reach the newspaper as inevitably as bigotry thrives on opportunity.

The value of such judgments as are set up by "cliques," "circles" and "leagues" is not, and never has been, in line either with good art, good morals or good common sense. Such censorship refused Charles Rann Kennedy's "Servant in the House" a hearing, condemned George Bernard Shaw's "Mrs. Warren's Profession," and Brioux "Damaged Goods," and would stop the hand of progress if it could.

The field of public opinion is the domain wherein must be settled questions of this kind. In this realm—the field of American thought—things noxious, purient and evil just naturally die.

We need no blundering "committees," like amateur gardeners, to lay about them with the club of censorship, killing much healthy growth in order to destroy a few bad weeds which if left in the darkness that nourished them, would quickly perish in their own rottenness.

Louise Fazenda, besides being one of the most popular of comedienne, is making a reputation as an artist in letters. Her recent literary contribution to "Classic" was enthusiastically accepted, paid for and more of the same kind of "copy" demanded. It is called "Impressions."

## Logical Title Is Important

In selecting "Gee Whiz" as the title for his next two-reel comedy feature, Mack Sennett was as zealous for a perfect fit as Gilbert was in his verse about "making the punishment fit the crime," or as Mr. Shakespeare was when he finished his comedy and couldn't think of a name until "As You Like It" popped into his head.

You've just got to get the right name for a play. It's as important as naming the baby. Imagine Charlie Murray roaming the world as Harold; Kalla Pasha as Perival, or Turpin as Ben Lomond. It's the same with a play. You just couldn't call "Othello," "Who's Got the Handkerchief?"

Imagine "The Easiest Way" masquerading as "Back to Rector's." Charlie Murray says he never knew a title so aptly to fit a plot as "Gee Whiz" matches its. "There isn't a thing in the whole story," he says, "that contradicts the title in even the most minute particular."

Kalla Pasha, when he was taught to pronounce it, said that "Gee Whiz" reminded him of the snow clad mountains, the wind swept, wave-beaten cliffs of his dear Turkey and of the long winter evenings of his boyhood spent in the fertile meadows of his loved homeland off the coast of Constantinople.

Eddie Gribbon liked the title too. He said it made him think fondly of his big brother.

Fanny Kelly was a bit piqued because they didn't cast her in the title role and wouldn't be consoled even when it was pointed out that there wasn't any title role.

Harriet Hammond was bound to approve the title. She really was responsible for it. "You are to play the role of the wife of Kalla Pasha," said Mr. Sennett to the tiny dimpled star of many a Sennett comedy when casting the farce.

"Gee Whiz" said Miss Hammond in profound, horrified consternation, turning her deep blue eyes on the

## No Traffic Cops Will Interfere

It is undisputed that to western genius is due a type of farce that is characteristically American. "It is," says Mr. Sennett, "the only form of dramatic expression in which America has produced a distinct and individual utterance. It began with Charles Hoyt."

Speed is one of the essentials of farce, and in that regard and on that account, the filmed production surpasses the staged, for "not a word is wasted."

It is all action. The story must unfold itself, the complications must ensue, and the plot must proceed on the wings of action. That's why the Mack Sennett product is the highest form of farcical art. Mr. Sennett has specialized in this kind of entertainment. He has developed the stage farce to a point of speed that leaves imitations haling and out of breath in the far distance.

formidable form of the Terrible Turk. "Good," said Mr. Sennett. "You've questioned Miss Hammond with her orbs."

"You've given me the title," said Mr. Sennett. "We'll call this comedy 'Gee Whiz!'"

People like to laugh. By making Mack Sennett Comedies THE feature of their weekly programmes, in lolly billing and in advertisements, exhibitors are making the biggest profits in the history of their theatres.

**MACK SENNETT**



Paramount  
Mack Sennett  
Comedies

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# Personify 'Good Form' in Mack Sennett Comedy



Center, Marie Prevost and the Sennett Great Dane, Teddy; upper left, Phyllis Haver; upper right, Marie Prevost, and lower left, Harriet Hammond.

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